School of English

June 30—Aug. 14

1923

COURSES OF INSTRUCTION

Methods and Composition

1. *Modern Problems in Teaching English.* The problems of the high school teacher of English considered in the light of the objectives of education and principles determined by applied psychology and sociology. General method, planning the curriculum, special methods of teaching oral and written English and literature, teaching the art of study.

Textbooks: Parker's "Methods of Teaching in High Schools" (Ginn & Co.); Dewey's "Interest and Effort in Education" (Houghton-Mifflin Co.); Hall-Quest's "Supervised Study" (The Macmillan Co.); Thorndike's "Individuality" (Houghton-Mifflin Co.).

Two credits. Miss Newton.

2. *Oral English in the Secondary School.* The purpose, nature, and general relation to education and to adolescent development of speech drill, declamation, oratory, vocal interpretation, impersonation, dramatics, debating, club organization, after dinner speaking, and project and forum discussions. The course includes a study of the methods and technique demanded by the various problems of the enlarging oral field.

Two credits. Professor Collester.

3. *Creative Writing.* What to write about and how to write. The class will meet in a body to compare notes on literary materials and methods, and in individual conferences with the instructor to discuss problems of technique as these are raised by the work of each student. Verse, short stories, or essays may be written. The class will be limited to twenty students. Candidates for enrollment should submit a statement of their previous training in writing.

Two credits. Professor Whicher.

4. *The Modern Essay.* In the analysis of contemporary essays emphasis will fall upon form and method, with a view to developing the student's technical resources in organizing and presenting his own material. Frequent practice will be given in varied types of expository writing adapted to the needs and interests of the individual student.

Textbook: "Modern Essays." Selected by Christopher Morley (Harcourt, Brace, & Co.).

Two credits. Miss Branch.

Literature

5. *The Appreciation of Literature.* A course designed to give help in establishing a sound basis for the judgment of comparative values in literature. After the reading and discussion of selected critical essays, students will formulate critical principles, testing these by their application to varied forms of literature, both classic and contemporary. The effort will be made to create and clarify standards and to exercise judgment in the appreciation of literature.

Two credits. Miss Branch.

6. *Browning.* Lectures, readings, and discussions in appreciation of Browning's best work.

Textbook: The Globe Edition of Browning's Works. (The Macmillan Company.)

Two credits. Professor Harrington.

7. *Modern Poetry.* The main tendencies in poetry since the Victorian period. Reading and interpretation of notable poems, British and American. Informal discussions and criticism.

Textbooks: Untermeyer's "Modern American Poetry" (revised) and "Modern British Poetry" (not the combined volume).

Two credits. Mrs. Whicher.

8. *American Literature.* A study in the development of characteristic phases of American thought from Jefferson and Hamilton to Walt Whitman, including some consideration of recent American verse and drama.

Textbooks: "American Prose" and "American Poems" (University of Chicago Press); Sherman's "Essays and Poems of Emerson" (Harcourt, Brace & Co.); Sherman's edition of Whitman's "Leaves of Grass"—Modern Student's Library—(Scribner's).

Two credits. Miss Cook.

Drama and Public Speaking

9. *The Development of English Drama.* A reading and lecture course on English drama as an art form and a social force. Emphasis will be placed on the best examples of the various forms of drama which have been developed throughout our dramatic history, after which the beginnings and rise of these forms will be traced. Twenty-five plays will be read. The relation of audience, technique, and literature to acting drama will be discussed.

Textbooks: Tupper's "Representative English Dramas" (Oxford University Press); Moses' "British Drama: Victorian and Modern" (Little, Brown & Co.); Manly's "Pre-Shakespearian Drama, Vol. 1." (Ginn & Co.); Neilson's "Chief Elizabethan Dramatists" (Houghton-Mifflin Co.).

Two credits. Professor Crafton.

10. *The One-Act Play.* A course designed to give a practical understanding of the significance, material, and technique of the one-act play and its production by high school students. A number of plays will be read and discussed from various angles: appreciation, interpretation, creation, production, etc. Opportunity to write an original play will be given. In connection with this course, laboratory work in practical play production in The Little Theater will be conducted under the direction of Mr. Crafton and Mr. Oenslager.

Textbook: Shay and Loving's "Fifty Contemporary One-Act Plays." (Stewart & Kidd Co.).

Two credits. Professor Crafton.

11. *Problems and Practice of Stage Design.* The course aims at a practical study and a clear understanding of the principles of design applied to original settings designed in model form by the students, together with a systematic training in the actual production of scenery, costumes, and properties for the plays presented in the Little Theater. A Workshop is provided for the drama section. A laboratory fee will be charged to cover the cost of materials used in this course.

Two credits. Mr. Oenslager.

12. *Public Oral Exposition.* This course deals concretely with the problems involved in explaining ideas orally so that they will be comprehensible, interesting, and impressive to differently constituted audiences. It aims to impart teaching method and at the same time to develop personal proficiency, and will involve the presentation of digests and oral reports, demonstrations of objects and processes, the formulation of observation, fact, abstract thought, and opinion, and the employment of visual aids.

Two credits. Professor Collester.

CREDITS

Each course counts two points. All courses are of grade acceptable for graduate credit. Graduates may be candidates for eight credits in a single session, and undergraduates for six credits.

The degree of Master of Arts may be attained in the School of English, by properly qualified candidates, in four summer sessions. Twenty of the thirty credits required must be gained at Middlebury.

In general, students are advised not to register in more than three courses in one session. No student may take more than four.

EVENING EVENTS

The work of the School is greatly enriched by evening events of varied character such as lectures, plays, professional evenings, and musicals. A list of the special lecturers follows. To these events all members of the school are invited.

ADMINISTRATIVE OFFICERS

Paul D. Moody, D. D., *President of* Middlebury College.
Edward D. Collins, Ph. D., *Director of the Middlebury College Summer Session.*
Wilfred E. Davison, A. M., *Dean of the English School, Professor of American Literature and Public Speaking,* Middlebury College.
Helen W. Blanchard, B. S., *Secretary of the Summer Session.*
Hazel S. Vaughan, *Librarian of the English School.*

INSTRUCTORS

Vernon C. Harrington, L.H.D., *Boardman Professor of Philosophy,* Middlebury College.
George F. Whicher, Ph. D., *Professor of English,* Amherst College.
Harriet F. Whicher, A. M., *Instructor in English,* Mount Holyoke College.
Donald M. Oenslager, *Of the Artistic and Producing Force of The 47 Workshop, and Art Director of the Harvard Dramatic Club.*
Clinton H. Collester, A. M., *Assistant Professor of Public Speaking and Instructor in English,* Simmons College.
Allen Crafton, A. M., *Acting Professor of Rhetoric and Composition,* Carleton College.
Leonora Branch, A. M., *Instructor in English,* Mount Holyoke College.
Cora A. Newton, *Supervisor of Training and Instructor in Methods,* State Normal School, Bridgewater, Mass.
Elizabeth C. Cook, Ph. D., *Assistant Professor of English,* Teachers College, Columbia University.

SPECIAL LECTURERS

Robert Frost, *Poet,* University of Michigan.
Irving Bacheller, Litt. D., *Novelist,* Riverside, Conn.
Carl Van Doren, Ph. D., *Editor and Critic,* New York, N. Y.
Paul D. Moody, D. D., *President of* Middlebury College.
Charles B. Wright, Litt. D., *Professor Emeritus of Rhetoric and English Literature,* Middlebury College.
Arthur W. Peach, A. B., *Head of the Department of English,* Norwich University.
Everett Skillings, A. M., *Professor of English Literature,* Middlebury College.
Allen M. Kline, Ph. D., *Professor of History,* Middlebury College.
S. Spencer Scott, *Publisher,* Harcourt, Brace & Co., New York, N. Y.

SCHEDULE

8:30 Modern Problems in Teaching English—Room 1
American Literature—Room 2
Problems and Practice of Stage Design—The Workshop
9:30 The Appreciation of Literature—Room 1
The Development of the Drama—Room 2
Oral Methods—Room 3
10:30 Browning—Room 1
The Modern Essay—Room 2
Creative Writing—The Studio
11:30 The One-Act Play—The Music Hall
Modern Poetry—The Studio
Public Oral Exposition—Room 3

HIKE LEADERS

Professor Vernon C. Harrington
Mrs. Vernon C. Harrington
Professor Clinton H. Collester
Mr. Walbridge B. Fullington
Mr. Thomas E. Boyce
Miss Alice H. Schilling
Miss Lois Cuglar

PRELIMINARY ARRANGEMENTS

Students should write Miss Helen W. Blanchard, Middlebury, Vermont, for room reservations. Miss Blanchard will mail preliminary application blanks. Final registration is made at Bread Loaf at the opening of the School, when all programs must be approved by the Dean.

Bread Loaf will open to receive guests June 1. Students wishing to arrive before the date set for the opening of the School may make arrangements with the Manager of the Inn, Mrs. William Mills, Middlebury, Vermont. The Inn will receive members of The School of English, Saturday, June 30, which is *Registration Day.* Classes will begin Monday morning, July 2.

Edward D. Collins, *Director*

FIFTEENTH SUMMER SESSION

Middlebury College
Middlebury, Vermont

MIDDLEBURY COLLEGE

The School of English

at Bread Loaf

June 30—August 14, 1923

INSTRUCTORS
and
COURSES
1923